



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

able to help others to their outlook. The emphasis in composition, both oral and written, is on clearness and correctness, two paramount and possible ends, on the tested statements of objectives, and on methods of procedure, both general and special. The treatment of literature, which is extremely human, aims primarily to secure on the part of pupils knowledge, appreciation, and feeling of masterpieces, assuming that whatever merits a story, poem, drama, or essay has, it is not art until it is enjoyed by the pupils. There are practical sections, all concretely illustrated, on spelling, punctuation, elementary-school minima, the notebook, the literary society, the assembly, dramatics, the "better-speech movement," the library, and the project method in teaching English with carefully selected, unpadded bibliographies of procurable material. As the Foreword says, the manual is designed to help "inexperienced teachers find themselves, experienced teachers to grow in skill, and all teachers to realize that the teaching of English in high schools affords them the finest opportunities for . . . attaining genuine craftsmanship."

The Kansas manual is a more detailed course of study. The sections, each of which was prepared by a different member of the committee, are packed with valuable material; but they fail to combine into a simple, practical working plan. Any pupil who masters what is outlined in this manual will have a liberal education in English, one better than that which most college Seniors have acquired. Literature and composition are divided into separate semester treatments during the first three years; and in the last year are outlined five different courses: on American literature, vocational composition, current literature, types of literature, and newspaper writing. If Kansas carries through this ambitious program it will set a high standard for other states to emulate. The Appendixes are especially valuable for a series of original scales for grading neatness and legibility, for form, for testing the plan of a composition, for testing oral themes, and for marking general efficiency of pupils.

THOMAS H. BRIGGS

TEACHERS COLLEGE  
COLUMBIA UNIVERSITY

---

#### A HELPFUL GUIDE

Among the many books on the subject, Mr. Stratton's *Producing in Little Theaters*<sup>1</sup> is by far the most useful. Those who are interested in

<sup>1</sup>*Producing in Little Theaters*. By CLARENCE STRATTON. New York: Henry Holt & Co., 1922. Pp. 258. \$2.90.

amateur play production from any angle will find the book invaluable, for not only does it describe the best that has been done along each line, but it solves many perplexing problems with great ingenuity, and points several paths for new development.

There are more than sixty illustrations, chosen not for beauty, although many of them are beautiful, but rather for their fertility in suggestion as to how things may be done effectively. The same characteristic prevails in the text. The commonest problems are outlined, the solutions are described in detail and illustrated by actual cases. These concrete examples not only add interest to the reading of the text, but are of inestimable value to less experienced producers.

There are chapters on Choosing a Play, Specimen Programs, Rehearsing the Play, Costumes, Make-up, and Lighting. Each chapter reviews what is considered the best modern practice and offers ingenious suggestions for overcoming local difficulties due to peculiar or inadequate equipment.

The chapters on Organizing the Amateur Group and Choosing the Play are full of the wisdom of experience. Many an experimenter will smile reminiscently as he reads, and wish someone had told him that before. The practical common sense of these chapters ought to forestall many a catastrophe. The treatment of educational dramatic activities is sane and helpful. There are several constructive suggestions that will be new to most of the workers in that field. This chapter, if any, suffers from lack of detailed treatment of its special problems. Perhaps it needs a book to itself. The lists of one hundred full evening plays and one hundred one-act plays are rather richer in material for sophisticated amateurs than for schools, but since the two types are carefully differentiated no one need be led astray. There are many lists more comprehensive but the plays here are more carefully selected. The most inspiring chapter in the book is the one on Experimenting. A reading of it will set many a mind evolving plans for next year.

The preparation of so fine a book must be the result of years of experience, wide observation all over this country and Europe, extensive reading, and sound judgment.

FRANK C. TOMPKINS

CENTRAL HIGH SCHOOL AND JUNIOR COLLEGE  
DETROIT, MICHIGAN